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The Three Burials of Archibald Yell

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Flashback

Journal of the Washington County Historical Society

Preserving our past for future generations

Volume 69 Summer 2019 Number 2

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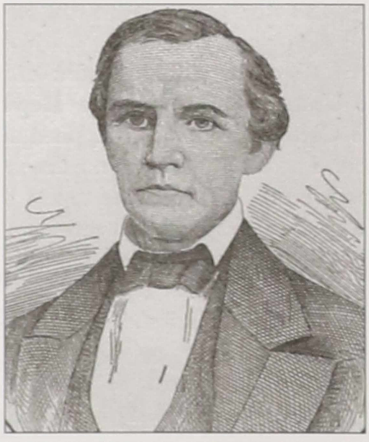

An 1887 likeness of Arkansas' second governor Archibald Yell is combined with Abby Burnett's photograph of Yell's monument in Evergreen Cemetery. This image of Yell is based on an earlier lithograph and was published in John Hallum's *Bibliographical and Pictorial History of Arkansas*. The monument, which had fallen into disrepair, was replaced in April 2019.

The Three Burials of Archibald Yell

By Abby Burnett

This article is reprinted courtesy of the AGS Quarterly, published by the Association of Gravestone Studies; Vol. 41:4, Winter 2017.

A man's status in life can be gauged by the number of times he is buried, exhumed and reinterred after death. Still, importance alone cannot explain why some bodies have been moved multiple times. According to Michael Kammen's book on this subject, *Digging Up the Dead*, "Reburial was all about possession and memorialization: matters of reputation, memory, sentiments concerning the most suitable venue, pride of ownership, plus the commercial development of privately owned cemeteries, and eventually even tourism."[1]

In the case of Archibald Yell (1797?–1847), a good number of these factors came into play following his

Archibald Yell, second governor of Arkansas, from John Hallum's *Bibliographical and Pictorial History of Arkansas*, published in 1887. The image is based on an earlier similar lithograph.

Abby Burnett is an independent researcher who studies Arkansas cemeteries, tombstones and burial customs. She lives in Kingston, Arkansas.

Archibald Yell's grave marker in Evergreen Cemetery, Fayetteville, Washington County. It was removed recently for repair to the damage that can be seen in this picture. This site in Evergreen Cemetery is Yell's final resting place. Photo by Abby Burnett.

death in the U.S.-Mexican war. If an illustrious life is a prerequisite for multiple exhumations, then Yell certainly qualifies. In addition to having fought in the War of 1812 and the First Seminole War (1817–1818), Yell served as a territorial judge, as Arkansas' first congressman (House of Representatives 1836, 1837 and 1846) and its second governor (1840–1844), among other distinctions. Illustrious yes, but the semi-literate Yell was also known for brawling and dueling.[2]

At the start of the Mexican War, Yell left Congress to enlist as a private (later elected to Colonel)[3] in Capt. Solon Borland's untrained, undisciplined company of Arkansas volunteers. This war, the result of President James K. Polk's desire to create a state out of the Republic of Texas, was the first and only foreign conflict in which the U.S. government made no attempt to bring soldiers' remains back to this country.

On the morning of February 23, 1847, Santa Anna's army attacked the American army at Buena Vista, near Saltillo, Mexico. The most credible eye-witness described 2,000 Mexican lancers advancing toward the two American mounted regiments, comprised of 350 to 450 men. "If balls and lances, sabers, smoke and dust, shouting, groaning, an[d] dying compose glory, we were in the midst of it," William

This detail more clearly shows the damage to the panel on Yell's marker that provides his biographical information. Photo by Abby Burnett.

Quesenbury wrote home to Arkansas.[4]

Into this melee galloped Col. Archibald Yell. Though one writer credited Yell with deliberately plunging into the worst fighting, a more convincing source stated that his horse bolted when its bit broke, leaving it ungovernable.[5] Surrounded by Mexican lancers, Yell was stabbed multiple times in the chest, with the death blow inflicted when a lance "entered his mouth and tore off one side of his face."[6]

An estimated 267 U.S. soldiers died in this battle. Of the Arkansas dead, only the bodies of Yell, Capt. Andrew Porter, and Private John Pelham, the son of wealthy Little Rock parents, were accorded special burial treatment. Common soldiers were buried in shallow, communal trench graves whose locations are now lost. Josiah Gregg witnessed Yell's burial. "We had a tin coffin prepared, which was placed in [a] strong wooden one. ...I set a cross at his head with his name cut upon it, so that his friends may know his grave," adding that the graves of Porter, Pelham[7], and a number of officers were marked the same way.[8]

"In contrast to the graves of enlisted men, the burial sites of senior or well-liked officers seem, as a rule, to have been well-marked, in some cases in anticipation of the body being later disinterred," according to a study of the Mexican War dead. "...The families of such men,

or their friends or communities, were also more likely to have the money to pay for the expense of having the fallen soldier's remains brought home,"[9] which was certain true of Yell, as money was immediately raised for his repatriation.

Five months later the Arkansas Mounted Volunteers, about to leave Mexico, disinterred the three metal coffins[10] and brought them back to Arkansas where each received a hero's welcome in his respective hometown. Members of Fayetteville's Masonic lodge–which Yell founded in 1835–escorted his body back to this city, where streets and buildings were "literally festooned with whole bolts of mourning fabrics"[11] and his funeral attracted thousands of mourners. Yell's slashed and bloodied jacket was exhibited in the front hall of his home,[12] while the bloodstained belt that held his saber was displayed in the office of the Secretary of State.[13]

The Fayetteville Masonic lodge buried Yell on the grounds of Waxhaws, his Greek revival home (Washington County, Arkansas) where Yell had erected a chunky obelisk over the graves of his second and third wives.[14] Despite the hoopla, the Masons did not have an inscription carved on the blank side of this marker, nor did they maintain the gravesite. (During the Civil War treasure hunting Federal soldiers dug into one corner of the plot, and had they excavated farther Yell might have added yet another exhumation to his résumé.)[15] Burial on one's own land was the norm at the time, as it would not be until 1870 that the local Masonic and Odd Fellows lodges would buy an existing family graveyard, enlarge it, and begin making gravesites available to lodge members and the public.

Kammen writes, "The commercial desire to attract tourists and reasons rooted in local pride have also provided ongoing stimuli in the competition to possess or repossess the bodies of famous figures."[16] Yell was easily Fayetteville's most famous resident living or dead, and this fame could account for Washington Lodge 82 exhuming Yell in 1874 and reburying him and his family[17] in its newly renamed and reorganized Evergreen Cemetery. The lodge also moved the large obelisk and its surrounding iron fence. David Walker, Yell's former law partner and political rival, wrote the inscription that would be carved on the front of the marker.[18] In April of 1872, a Tennessee visitor described this marker–still on the grounds of Waxhaws–as having an uninscribed, broken marble panel,[19] so very likely the lodge took the opportunity to both repair the monument and finally add Yell's name and biography to his marker.

Archibald Yell's fame has diminished, though his name lives on in the town of Yellville (the seat of Marion County), Yell County (northeast Arkansas), and in a boulevard in Fayetteville. The Yell obelisk be-

Capt. Andrew Porter's monument in Batesville's Oaklawn Cemetery. Like Yell, Capt. Porter was buried three times. Photo by Abby Burnett.

gan deteriorating, its thin marble tablets breaking in numerous places. Waxhaws was torn down in the 1960s, despite talk of turning it into a museum. The whereabouts of an extensive, privately owned collection of Yell memorabilia, exhibited in 1940,[20] is unknown.[21]

There are several parallels between Yell and Capt. Andrew Porter, who fought and died together at Buena Vista. Porter—killed when his head was split with a sabre—was returned to Batesville (Independence County, Arkansas) and interred with full Masonic honors in a crowded, downtown cemetery. In 1872 Oaklawn opened outside of town, but it wasn't until 1878 that the local Masonic lodge had Porter and his immense sandstone obelisk transferred to this new cemetery.[22] In addition to their three burials the men also share an urban legend. Despite the eye-witness account, stories persist that both men were brought back in metal coffins filled with alcohol. It's a story that Yell, at least, would have found entertaining.

(Endnotes follow)

ENDNOTES

[1]Kammen, Michael. 2010. *Digging Up the Dead; A History of Notable American Reburials* (Chicago, IL: University of Chicago Press. 20. Kammen's book deals almost entirely with the reburials of famous men.

[2]Dougan, Michael. "Archibald Yell." *Encyclopedia of Arkansas History and Culture*. Online: www.encyclopediaofarkansas.net

[3]Frazier, William A. and Mark Christ, eds. 2009. *Ready, Booted, and Spurred; Arkansas in the U.S.-Mexican War*. Little Rock, AR: Butler Center Books. 41-42.

[4]"Anonymous. 1954. "William Quesenbury of Fayetteville Reports the Battle of Buena Vista, Mexico." *Flashback* 4, No. 2 (Winter): 34. Reprinting Quesenbury's letter in the *Little Rock Banner,* April 21, 1847. Little Rock, AR.

[5]Roane, John S. March 3, 1847. "Letter from Mexico." Datelined Camp Taylor, Mexico. *Arkansas Banner*, April 21, 1847. Little Rock, AR; further evidence is found in the *Nashville Union and American* (Nashville, TN), cited below.

[6] Anonymous. April 17, 1847. "The Heroes of Buena Vista." *Arkansas Intelligencer.* April 17, 1847. Van Buren, AR.

[7] John Burwell Pelham, Jr. is buried in Mount Holly Cemetery, Little Rock, AR.

[8]Fulton, Maurice Garland, ed. 1941. *Diary and Letters of Josiah Gregg*. Vol. 2. Norman, OK: University of Oklahoma Press. 65.

[9]Butler, Steven Ray. 1999. "The Forgotten Soldiers: Deceased U.S. Military Personnel in the War With Mexico." (Thesis, University of Texas at Arlington, Master of Arts in History, 1999), 4.

[10]Ibid. It was customary to place disinterred metal coffins inside new wooden coffins filled with charcoal.

[11]Anonymous. 1872. "Retrospective; The Terrible Death in Mexico of Col. Archibald Yell, a Native of Tennessee." *Nashville Union and American*, April 28, 1872, Nashville, TN.

[12]Anonymous. 1952. "Letter of General Moore, Who Settled Colonel Yell's Estate," *Flashback* 2, No. 4 (Winter): 18.

[13]Anonymous. 1907. "A Fort Smith Duel; Reminiscences of Notable Arkansas People." *Fort Smith Times,* September 29, 1907, Fort Smith, AR.

[14]Yell's first wife, Mary Scott, died in Tennessee in childbirth in 1823. Yell is buried between his second wife, Ann Jordan Moore, died 1835 and Mary ("Maria") Ficklin, died 1838.

[15]*Nashville Union and American*, April 28, 1872.

[16]Kammen. *Digging Up the Dead*, 23.

[17]Anonymous. 1874. *Fayetteville (Weekly) Democrat*, June 6, 1874, Fayetteville, AR.

[18]The inscription David Walker wrote contains several errors.

[19]*Nashville Union and American*, April 28, 1872, Nashville, TN. This is the only newspaper account found describing the Waxhaws burial ground.

[20]Anonymous. 1940. "1940 Yell Centennial and Pioneer Week." *Northwest Arkansas Times,* August 1, 1940, Fayetteville, AR. The article promised "Exhibits of Yell Heirlooms, Documents."

[21]Anonymous. 1941. "E. Webb Collects Heirlooms and Yell Relics." *Northwest Arkansas Times*, June 16, 1941,Fayetteville, AR. These relics included boots, spurs, saddlery, an elk horn-handled knife, and the rifle used to avenge Yell's death by Joel Webb, Yell's battlefield companion and the father of the relic collector.

[22]McGinnis, A.C. 1964. "The County's Mexican War Soldiers." *The Independence County Chronicle* 4, No. 4 (Winter): 2-21.

Note

Following is a companion story reporting on the unveiling and dedication of the replacement monument for Archibald Yell's gravesite in Fayetteville's Evergreen Cemetery on April 27, 2019.

Archibald Yell Obelisk Dedicated in Fayetteville's Evergreen Cemetery

By Abby Burnett

Heralded by the solemn skirl of the bagpipes, representatives from three Masonic lodges processed into Evergreen Cemetery. They came to join the cemetery board, members of the Washington County Historical Society, and Fayetteville Mayor Lioneld Jordan on a weekend late in April in unveiling and dedicating a replica grave marker in the Archibald Yell family plot.

After welcoming remarks, representatives of these groups whisked away the blue plastic tarp, revealing the gleaming white marble obelisk. It replaces the original marker, commissioned by Yell about 180 years earlier to mark the graves of two of his wives, then buried at Waxhaws, his Masonic-themed home.

In 2017 the board of Evergreen Cemetery asked Little Rock-based Norton Arts, Inc., a fine art conservation company, to assess the deteriorating Yell marker. This obelisk had been constructed from thin marble panels attached to a concrete core, and these panels were now broken and buckling. Despite the cliché that "carved in stone" means "permanent," according to the Norton company's assessment the stone "had sustained damage, loss and staining from years of unprotected exposure to the elements." Rather than restore the marker, the board made the decision to replace it with a replica constructed

(Above) A group of Masons process into Evergreen Cemetery for the dedication of a replica grave marker for Archibald Yell.

(Below) Officials unveil the new marker.
Photos by Abby Burnett

from solid blocks of marble.

As this was not a restoration no conservation grants were available for the work, but money was raised through private donations. These included a Yell family descendant, Fayetteville Lodge #1, Kappa Sigma Fraternity, and the Washington County Bar Association (Yell practiced law locally before his political career), as well as numerous area residents. Sixteen months after giving Norton Arts the green light to begin work, the new obelisk was unveiled, the lettering of the inscriptions carved to match the "handwriting" of the original

Norton Arts employees maneuver a section of the Archibald Yell monument into place. Photo by Abby Burnett

tombstone carvers as closely as possible. A Norton employee said that "three different hands" had carved the various panels, suggesting that Yell's two wives' inscription panels were made at different times, by different carvers. Yell's inscription–composed by former law partner David Walker–was inscribed by yet a third carver at a much later date.

Archibald Yell had been a founder Fayetteville's Washington Lodge #1, the first Masonic Lodge in Arkansas which, according to the Arkansas Encyclopedia of History and Culture, "was at that time the westernmost lodge in the nation." Thus it was fitting for the Masons to perform a "funeral honor" of their own for one of their own. As brother Masons held long spears aloft, crossed at the tips to form triangles, Andrew Morrison, Worshipful Master of Washington Lodge #1, led the Masons in their rite.

"Let the presence of this monument in Evergreen Cemetery be a physical reminder that, when we reach the end of life's journey, our souls survive and remain," Morrison said. Then the bagpipes started up a final time, filling the cemetery with strains of "Amazing Grace."

Lights, Camera, Kids! The Making of *Kidnappers Foil*

By Marie Demeroukas

In February 1937 a three-man film crew, including director Melton Barker and casting director William D. Patton, came to Northwest Arkansas to shoot three two-reel Kidnappers Foil *comedy "shorts." The plot for each film was the same. A young girl is kidnapped following a party. Her father offers a reward for her return. A group of children search for her, eventually rescuing her from her captors. Then a small talent show is staged, featuring singing and dancing.*

Ennis Melton "Mel" Barker (1903-1977) largely made his living as an itinerant filmmaker. Born in Mississippi, he lived most of his life in Texas near the Dallas-Ft. Worth area. From the late-1930s into the mid-1970s Barker made over 130 versions of *Kidnappers Foil*, primarily in the Southeast and Midwest. He also directed non-fiction films including his "city story" series, which promoted a town's places of interest and activities such as local bands and football teams. Of the hundreds of films he made, only a few dozen are known to have survived. Barker's journeyman work in producing local films was recognized in 2012 when his *Kidnappers Foil* shorts were named to the Na-

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Marie Demeroukas is the photo archivist and research librarian at the Shiloh Museum of Ozark History. The museum is located at 118 W. Johnson Avenue in Springdale, and is open to the public Monday through Saturday, from 10:00 a.m. to 5:00 p.m. Admission is free.

The title frame of Melton Barker's *Kidnappers Foil* film series, which was named to the 2012 National Film Registry by the Library of Congress.

tional Film Registry by the Library of Congress.[1]

Barker's partner for the Northwest Arkansas films was William F. "Bill" Sonneman (1877-1969) of Fayetteville, who in 1937 had five movie theaters in Washington and Benton Counties. The son of German immigrants, Sonneman was born in Nebraska and lived in Texas before moving to Fayetteville in 1925. As a young man he had a variety of jobs but turned to the theater business in 1909 when he realized the potential of the burgeoning movie industry.[2] He operated several theaters, building some from the ground up. Sonneman was affiliated with many organizations including the Masons, the Knights of Pythias, the United Commercial Travelers, the Rotary Club, the Arkansas Booster Club, and the University of Arkansas Wild Hog Club. For several years he directed local fund drives for the March of Dimes and in 1939 donated the first iron lung machine to the Fayetteville City Hospital.[3]

Press releases announcing the upcoming movie production were published in late January 1937 in the *Springdale News*, the *Fayetteville Daily Democrat*, and the *Benton County Daily Democrat*. Baker is

Jim Mashburn (left of center, in monogramed sweater) leads the boys to the kidnappers' lair in the Fayetteville production. With Edward Brooks (far left, dark sweater), Clifford Leroy Thompson (in top hat), and William Mashburn (far right).

introduced as coming from Hollywood and as a man who "has had the distinction of having discovered Spanky McFarland,"[4] one of the stars of the *Our Gang* comedies (often referred to as the *Little Rascals*). To back up his claim he provided a photo of himself holding McFarland. It's unknown if his claim was true, but both Barker and McFarland were from Texas.

Sonneman said of Barker, "combing the countryside for prospects is [his] business, and any child with the kind of talent it takes for pictures can now have a chance."[5] Barker sought fifty children each in Springdale and Bentonville, and seventy-five in Fayetteville. He said, "Some singing and dancing will be used in the picture, but it will not be necessary for a child to be able to sing or dance to get a good part as all types of children are needed to fill out the cast."[6] Children aged three to twelve were encouraged to register for an audition at their local theater—the Concord in Springdale, the Plaza in Bentonville, and the Ozark, Royal, and Palace in Fayetteville.

Several hundred children registered for the Fayetteville auditions, which were held in the lobby of the Ozark Theatre. "Holly-

Springdale actors Link Luckett (left) and Earlene Brown Henry at the *Kidnappers Foil* premiere, Springdale, Novermber 4, 2017. Photo courtesy Shiloh Museum of Ozark History.

Below are photos of the two from their appearance in the film; Luckett (left) and Henry.

wood methods of casting" were used, "placing the applicant before the camera and lights."[7] Perhaps to placate parents and to get himself off the hook, Sonneman made it clear that he had no role in casting the movies, saying, "[the] Hollywood casting director picks them as each is placed before the camera under lights, and right here we want it understood that we are absolutely nobody when it comes to making this picture, because in the first place we do not know anything about making pictures and next place it's the other fellow's business, all we do is run [the film] when complete."[8]

In the end, over 160 children participated in the three movies—thirty in the Springdale film, thirty-six in Bentonville, and a whopping one hundred in Fayetteville, including Sonneman's son, Bill. Each was charged a small training fee. There were three to four rehearsals per movie, prior to filming. The children were taught how to "talk over the microphone and act before the sound camera."[9] Parents were assured that filming wouldn't interfere with school work. All three movies were shot over a one-week period in early February 1937. Several scenes were shot on the weekend while the rest were presumably filmed after school. In some scenes a few patches of snow are visible and some of the kids are seen shivering.

(Top photo, from left) Rhea Ash Segraves Dunegan, Dan Allen, and Annabelle Sullins Bolain at the *Kidnappers Foil* premiere, Springdale, November 4, 2017. The three appeared in the Fayetteville version of the film. Photo courtesy Shiloh Museum of Ozark History. The photos below are from their appearance in the short movie.

Casting director Patton played the kidnapped girl's father in all three films while two young men from each town were cast as the kidnappers. Espen Walters' role as one of the Springdale kidnappers was detailed in a humorous newspaper article. He was described as "seventeen years young and striking in appearance." Of his work in the film he said that the "new experience is very thrilling and the lights of the movie camera [didn't] frighten him." As for his future, he was said to have "signed a contract with Phoney Films, Inc., located in Plunk, California," and would play against cowboy star Tom Mix in *Too Much Mustard*.[10]

Each movie was filmed outdoors. In Springdale the film was shot at the Roy Joyce home on Holcomb Street and the American Legion Hut on Johnson Avenue (both still standing) and at City Park (where City Hall is now). In Fayetteville the kidnapping happened at the Oliver Craven home on College Avenue and Lafayette Street (the former location of an IGA store) with the Marinoni apartment build-

ing in the background (now home to the *Star Shopper*). The rest of the film takes place on the campus of the University of Arkansas within the Chi Omega Greek Theatre, outside its walls along Dickson Street, and nearby, where a massive stone retaining wall once stood along Campus Drive. The Bentonville film was shot at the long-gone Park Springs Hotel, with the kidnappers' lair at the bottom of an empty swimming pool. The talent shows for two of the films were held on the upper terrace of the Harris Hotel in Rogers.

Once production wrapped Barker developed the film, cut the movies, and sent them to theater owner Sonneman. The Fayetteville movie premiered the last weekend of February 1937 at the Palace Theatre. The Springdale and Bentonville films opened the first weekend in March at the Concord and Plaza theaters, respectively. *Kidnappers Foil* was shown as a short before the feature movie. In Fayetteville it played along with the comedy *Off to the Races* and the serial short *Jungle Jim*, starring Olympic athlete Johnny Weissmuller. Tickets were twenty-five cents for adults and ten cents for kids. The films varied in length, from twelve to nineteen minutes.

In his weekly theater letter published in the local newspapers, Sonneman bragged on the young actors as being "big as life, and just as natural."[12] But he cautioned, "While there is no outstanding stage presences exhibited, and no prodigy star discovered, anybody who knows most of the youngsters in the picture will get a big kick out of their comedy."[13] It appears that each film played only one weekend. After their debut the films were boxed up and forgotten.

Shiloh Museum of Ozark History outreach coordinator Susan Young first learned about *Kidnappers Foil* several years ago, while researching the history of Springdale's movie theaters. She came across an article about the film, erroneously titled *Kidnaped* [sic], which listed the actors, including the leader of the little kids' gang, Don Tyson. She searched for the film but couldn't find it and the matter was dropped. Then, in 2016, the Shiloh Museum received an email from Todd Terpening of South Carolina. He wrote, "I am looking for any information that you might have about a film that was shot in or around Springdale, Arkansas in 1936-1937. …I have included a few pictures… [One] is of the young MC of the talent portion. I do not know his name."[14] Although Terpening didn't know the boy's name, museum staff did. That six-year-old boy was Don Tyson, who would grow up to run Springdale-based Tyson Foods, Inc., one of the world's

A very young Don Tyson (second from right) as he appeared in the Springdale version of *Kidnappers Foil* in 1937.

largest protein suppliers.

It turns out that for decades the film had been just a few blocks away from the museum at the Apollo Theatre in Springdale, the last theater Sonneman owned. During a recent renovation of the Apollo a metal case was found with several reels of film. As the case was destined for the trash, one of the workers took it home. After a look at the title shots of each film and a bit of Googling, the worker had enough information to offer the films on eBay, where Terpening found them. Since 1999 he has worked as a volunteer with nitrate film for the Library of Congress. Recognizing their importance, he purchased the films and donated them to the Library. Then he reached out to the Shiloh Museum in hopes of documenting their history.

In November 2017 the museum held a premiere for all three films. In the lead-up to the event, staff spent weeks tracking down cast members or their families along with vintage photos of the children, in order to identify as many actors as possible. While a few participants had strong memories of making the film, others were so young at the time that they couldn't recall being in it. Still others didn't think the film that big of a deal and never bothered to tell their children about it.

Fourteen actors in their late eighties and early nineties were located. Rhea Ash Segraves Dunegan (Fayetteville film) remembered that she wanted the lead role of the kidnapped girl, but didn't get it. Earlene Brown Henry (Springdale) recalled her tap-dancing sequence at the Harris Hotel but had forgotten that she also sang the Johnny Mercer tune, "Goody Goody." Dan Charles Allen (Fayetteville) was so young when the film was made that he had no memory of it, outside of his mother talking about it when he was older. Constance May

Norton Waddell (Bentonville) remembered one of the filmmakers saying, "You're a pretty little girl. Can you show me if you can cry?" She got the lead role as the kidnapped girl. Phillip Pyeatt (Fayetteville) was excited that the movie had come back into his life and was certain that cowboy star Tom Mix was one of the kidnappers (he wasn't, but one of the adult actors wore jodhpurs, tall boots, and a fedora). Martha Martin Hileman Westburg (Bentonville) thought the white rabbit-fur coat she wore to the audition helped her get noticed by the casting director. When she saw the movie in 1937 she didn't think much of her performance, but after seeing the film eighty years later, she thought she was pretty good![15]

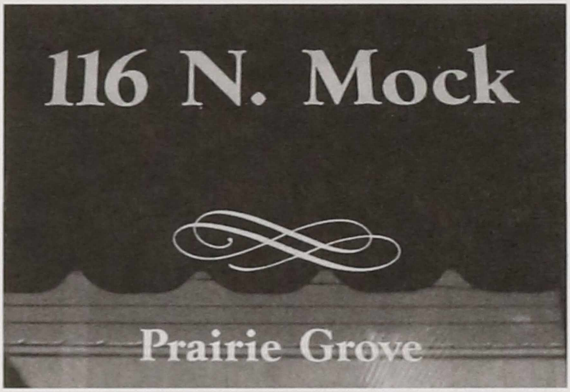
The three films, the 2017 premiere (featuring the memories of six actors), and a list of performers in all three films, can be found at https://shilohmuseum.org/project/kidnappers-foil/.

ENDNOTES

[1]Melton Barker. Retrieved from http://www.meltonbarker.org/the-man/
[2]Thomas, David Y. 1930. *William F. Sonneman. Arkansas and Its People: A History, 1541-1930,* Vol. III. New York, New York: American Historical Society, Inc.
[3]Anonymous. 1969. "W. F. Sonneman, Former Theater Owner, Dies." *Springdale News*, August 26, 1969.
[4]Anonymous. 1937. "Local Children Will Appear in Kid Comedy to be Made Here." *Benton County Daily Democrat*, January 28, 1937, p. 1.
[5]Sonneman, W. F. 1937. "Hello Folks." *Fayetteville Daily Democrat*, January 28, 1937.
[6]Anonymous. 1937. "Local Children Will Appear in Kid Comedy to be Made Here." *Benton County Daily Democrat*, January 28, 1937, p. 1.
[7]Anonymous. 1937. "MovieTryout for Kiddies Draws Many." *Fayetteville Daily Democrat*, January 28, 1937.
[8]Sonneman, W. F. 1937. "Hello Folks." *Fayetteville Daily Democrat*, January 28, 1937.
[9]Anonymous. 1937. "Local Movie of 'Our Gang' to be Filmed." *Fayetteville Daily Democrat*, January 25, 1937, p. 1.
[10]Anonymous. 1937. "Small Town Boy in Movie, Makes Good." *Springdale News*, February 11, 1937.
[11]Sonneman, W. F. 1937 February 25). "Little Carlisle Girl is 'Kidnapped'; Released When Hideout Found." *Fayetteville Daily Democrat*, February 25, 1937.
[12]Sonneman, W. F. 1937. 'Our Weekly Letter." *Springdale News*, March 3, 1937, p. 8.
[13]Ibid.
[14]Terpening, Todd. Personal communication, December 28, 2016.
[15]Dunegan, Rhea Ash Segraves, Earlene Brown Henry, Dan Charles Allen, Constance May Norton Waddell, Phillip Pyeatt, and Martha Martin Hileman Westburg. Personal interviews, September-October 2017.

Prairie Grove: North Mock Street Buildings Placed on Historic Register

By David Edmark



It consists of only a couple of adjacent buildings, but that's all that was necessary for the North Mock Street Commercial Historic District in downtown Prairie Grove to become Washington County's newest historic district in the summer of 2018. It won recognition from the National Register of Historic Places for its signficiance in the town's development dating to the early 20th century.

The two 28-foot-tall buildings, separated by a common masonry wall, are at 112 and 116 N. Mock St., just a block north of the downtown business district that runs along Buchanan Street (U.S. 62 Business). That puts them slightly off the most beaten path of city and through traffic and next to the edge of a residential area. Anyone who turns off the main road onto Mock Street will see at No. 112 the home of Occidental Lodge No. 436. At No. 116 just a few feet up the sidewalk is the entrance to Fat Rolls Bakery under an awning identifying the structure as Southern Chic

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David Edmark teaches online courses at the University of Arkansas School of Journalism and Strategic Media. He is a retired communications director at the UA System Division of Agriculture and a longtime local journalist.

The buildings at No. 112 (left) and No. 116 North Mock Street in Prairie Grove that have recently been placed on the National Register. Photo by Patsy Watkins

Antiques and Accessories, Inc.

The structures represent the early days of Prairie Grove. Its first buildings were constructed in 1872. What is now the downtown area and surrounding blocks were platted in 1877 followed by the city's incorporation in 1888. Prairie Grove had 500 inhabitants by the next year. The early 1900s brought the Ozark and Cherokee Railroad (which later was absorbed by the Frisco Railroad) and the businesses that would shape Prairie Grove for the future.

"The development of this district reflects local and regional commercial development trends as reflected in the early period of Prairie Grove's history during its heyday of canning factories, fruit orchards, poultry and livestock production and lumber mills that has evolved to remain a vibrant commercial city offering opportunities to dine, bank and participate in religious activities, as well as offerings available in the local library and museum, multiple antique shops, a clothing store, art galleries, specialty stores, auto shops, durg store and a bakery," according to the application submitted by the Arkansas Historic Preservation Program.

"It also represents an important era in civic activities and social and fraternal clubs in Prairie Grove. Architecturally significant, both two-story, Mesker Brothers Company pressed-metal storefronts display the popular vernacular commercial styles of the early twentieth century." The south end building at No. 112 began as the B.H. Harrison Masonic Temple in 1903. The north end building at No. 116 was com

(Above) B.H. Harrison Masonic Temple building with Wilson & McMillan mercantile, about 1903. Courtesy Shiloh Museum of Ozark History (S-90-11-96)
(Below) North Mock Street, looking south, early 1900s. Nos. 112 and 116 are on the right. Courtesy Prairie Grove Centennial Commission of 1988.

pleted in 1904 as the B.F. Carl Building. The namesake of their street is Dr. Will Mock, a local physician who in 1901 had donated land to the city that became known as Mock Spring (the local water supply) and Mock Park.

The B.H. Harrison Masonic Temple, which is currently half meeting hall and half warehouse storage over its 5,096 square feet, started its life with a metal facade designed by Mesker Brothers Co., a major architectural ironworks of the day based in St. Louis that sold sheet metal-clad building fronts through national catalogs. The facade at ground level was lost in the late 20th century when a car crashed into it, which resulted in the installation of new doors, windows and an awning. The second floor retains its original Mesker decorative sheet-metal facade, but windows have been replaced and decorative elements have been painted over. Another lost element is a pediment with the words "B.H. Harrison Masonic Temple."

During its first several decades the Harrison building's first-floor occupants have included Wilson and McMillan mercantile, the Cash Store general merchandise and grocery, the Lyric Theater, the Cozy Theater and the Prairie Grove Enterprise newspaper offices.

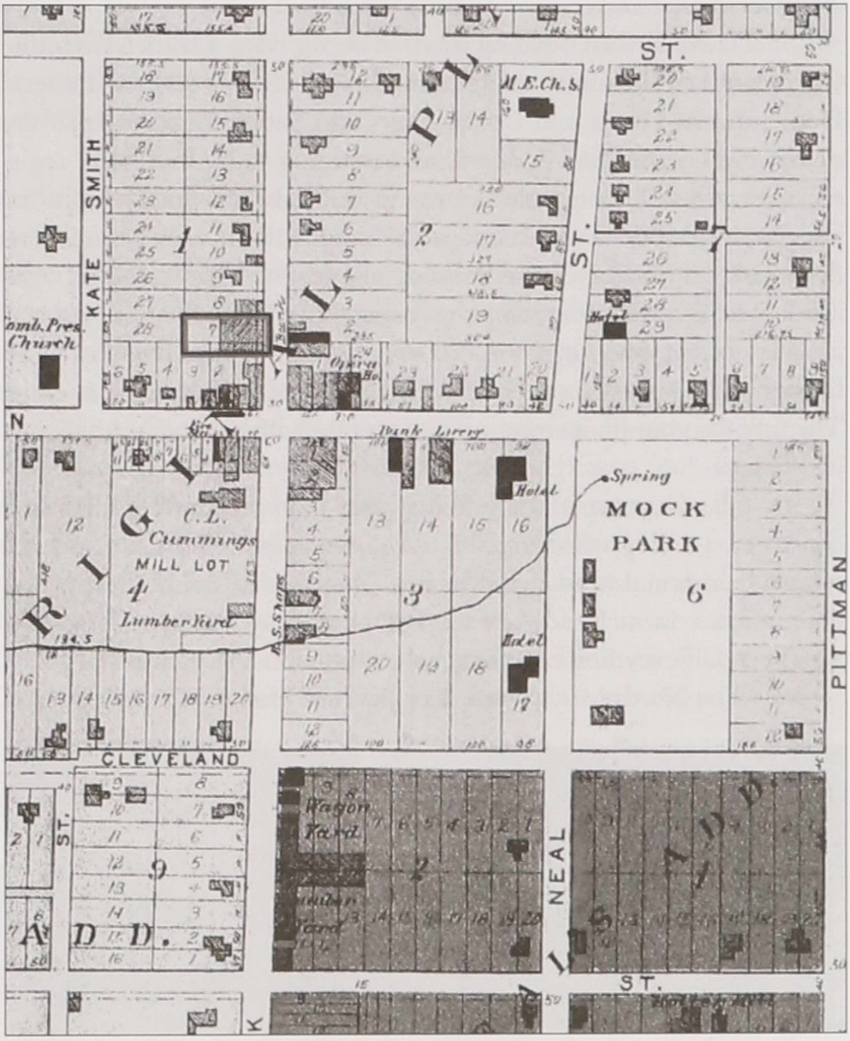
Photographs below and opposite show details of restored decorative designwork on No. 116. The building now houses Southern Chic Antique & Accessories and a bakery. Photos by Patsy Watkins

The Occidental Lodge now occupies both floors.

The B.F. Carl building was first occupied by Ozark Mercantile Co., which sold furniture and caskets. Before 1938, Southern Funeral Home and A. Dixon and Co. Harness and Saddle Shop were at the rear section of the first floor where, according to the historical register application, it "expanded to repair and fabricate canvas tops for buggies and Model T Fords as a set of double doors were installed on the west (rear) facade of the building allowing vehicles to be brought inside." After the Dixon company relocated in 1950, the building was used as storage space for Southern Mercantile Co., which had its retail facility at the nearby corner of Mock Street and Buchanan Avenue. The 6,868-square-foot structure is currently half bakery and half residential.

Like its companion building next door, the Carl building was constructed with pressed-metal facade from Mesker Brothers and still retains its original full-height version. Two sets of double leaf wood doors on the front facade are flanked by display windows. The new Southern Chic awning covers the entrances over the painted facade.

The North Mock Street Commercial Historic District points



(Above) The location of Nos. 112 and 116 North Mock Street in Prairie Grove are marked by a rectangle in the top one-third of this 1908 city map. Mock Street runs vertically on the map on the left third of the map. Buchanan Street, which crosses Mock, is still a main commercial area of Prairie Grove. Map courtesy of the Prairie Grove Centennial Commission.
(Opposite) Details of the buildings at No. 112 and 116. Mesker Brothers of St. Louis made the original pressed-metal store fronts. Photos by Patsy Watkins

to 1903 to 1968 as its historical period of significance although it considers the area to remain an active social center and commercial space for the city. The surrounding area's importance in those decades was highlighted by the development of the railroad line through town on a route from Fayetteville to Okmulgee, Okla. Strawberries, apples, tomatoes, and other products were shipped to market from the nearby train station until 1942, when the rail line was removed and the station was torn down.

By 1925 several businesses in the adjacent blocks had been destroyed by fire. A fire in 1906 that started in a barber shop on Buchanan Street wiped out several shops on both sides of the street and spread to the First National Bank building at Mock Street and Buchanan Street about a block from the Harrison and Carl buildings. It was the area's largest fire

to date and required blasts of dynamite to stop its spread. Another fire in 1914 again destroyed the bank. More buildings burned on Buchanan in 1918 and the opera house on that street burned in 1922. The downtown area remained free of fires until 1958 when the Farmers and Merchants Bank fell victim to a blaze. The Mock Street buildings remained unscathed by these nearby fires that altered the complexion of the main downtown commercial strip.

The two Mock Street buildings retain their historic form and materials, with their only visible external renovation being the alteration after the car crash, the Arkansas Historic Preservation Program said in support of its application:

> "Overall, the two buildings retain most of their character-defining details representative from initial construction from the early to mid-twentieth century. Common details include parapet facades, window openings, storefronts, cornices and other design elements from the period. The district as a whole does not include any modern intrusions or vacant lots, and retains integrity of setting, location, association and feeling. Despite the alteration to 112 North Mock Street, when viewed together the buildings within the district have retained their storefront arrangements and other character-defining architectural details."

Noah Fields Drake: An Arkansan Photographs 19th Century China

By Patsy Watkins

There are many stories to be told about Noah Fields Drake and his role in advancing the development of both Arkansas and the city of Fayetteville during the 1920s and '30s:

Portrait of Noah Fields Drake, 1897.

• While teaching geology at the University of Arkansas, he served as State Geologist of Arkansas and later was involved in developing Arkansas' oil and gas resources. For years he was a consulting geologist on national and international projects.[1]

• He led the Fayetteville City Council in founding a municipal airport, which was later named Drake Field to honor him.[2]

• He advocated for the creation City Park, which became Wilson Park.[3]

• He developed the neighborhood around the park, building eleven houses faced with stone, including his own at 501 Forest

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Patsy Watkins is editor of Flashback. She is a former faculty member in journalism at the University of Arkansas, and author of a book on Farm Security Administration photographs taken in Arkansas.

Avenue.[4]

• He experimented with black walnut trees on his farm outside Fayetteville to increase the kernel content – the "meat" of the nut – and decrease the shell content. A stand of Drake's trees still lines a section of Gregg Street just north of the intersection with Drake Street and south of the Fulbright Expressway.[5]

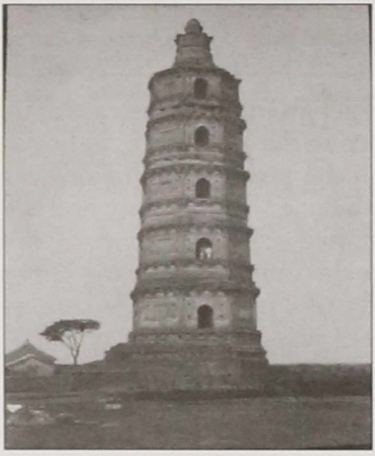
• He served with numerous civic and business organizations in Fayetteville – including the Ozark Playgrounds Association, the Fayetteville Building & Loan Association, the Fairview Memorial Park Association, and others.[6]

Mary Shockley Drake and one of her two daughters in the family's home.

In short, Drake was an active and exemplary citizen of his community, his state, and his profession. But the story to be told here suggests another side of him, that of a man who sought exploration and adventure in an exotic foreign country in the late 1800s – and moreover, documented his experiences with photographs. From 1898 until 1911, Noah Fields Drake lived and worked in China, teaching at a university and traveling throughout the country's provinces. During those thirteen years, he crossed paths with the Boxer Rebellion, met and married a Methodist missionary, and encountered a world of people with traditions and practices very different from those in Washington County, Arkansas, where he was born and raised.

Using his 4x5 camera, Drake photographed people, buildings, landscapes, and life on the river – scenes that encompassed his experiences in China. Today, some 200 of those photographs are preserved on both glass plates and as prints in a collection of Drake family memorabilia looked after by Drake's grandson and family historian, Lynn Wade, esquire, of Fayetteville. More than a century later, to us, they represent glimpses into Chinese life much as it had existed for hundreds of years under dynastic rule and which was to end in just a few

(Above) Drake's geology class from the Imperial Pei Yang University on a field trip.
(Right) Drake's photo of a pagoda.



years with the Chinese Revolution of 1911-1912.[7]

NOAH FIELDS DRAKE (JANUARY 30, 1864-MAY 4, 1945)

Noah Drake was born on a farm near Summers, Arkansas, in Washington County; he grew up attending rural schools and eventually graduating from Arkansas Industrial University (the University of Arkansas) with a degree in civil engineering in 1888. As a student he worked for the Arkansas Geological Survey, where he met Dr. John C. Branner, who became his mentor. After several years of field work with the Texas Geological Survey, Drake went to Stanford University in California where he studied geology and graduated with a doctorate in 1897 at age 33.[8]

And then came the opportunity that fixed the direction of his life for the next decade. He was recruited to teach geology at the Imperial Pei Yang University in Tientsin, China, a prospect that must have been at once challenging and exciting. China was still a land of

Noah and Mary Drake's home in Tientsin, China. Mary Drake stands in the doorway.

mystery to most Americans at the end of the 1800s, though it had been open to the West since mid-century through the efforts of missionaries and the pressure of nations eager for trade. In an effort to compete with outsiders' influence and the threat of imperialism, the Chinese attempted reforms to modernize and organized "Western style" schools like the Imperial Pei Yang University to teach science, technology, and industrial production.[9] There was social resistance to reforms, and the result was a confusion of opposing energies pressing for and against change to the deeply embedded customs and values of an ancient culture, and, ultimately, unrest and conflict around the country.[10]

In the summer of 1900, the city of Tientsin became embroiled in a peasant rebellion referred to by Westerners as "the Boxer Rebellion" (1899-1901). Drake had been teaching at the Imperial Pei Yang University for only two years when the Boxers began their attack first on Chinese Christians, and then on Christian missionaries and finally, all foreigners. Tientsin, in the northeast corner of the country, was in the midst of the rebellion. In a June 1900 letter to his mentor John Branner, Drake wrote about the disruption, describing the Boxers as "bands of rowdy anti-foreign Chinese," and noting that "foreign teachers have been taking turns keeping guard at night over the university

The Drake family spent summers at their home in Pei Tai Ho.

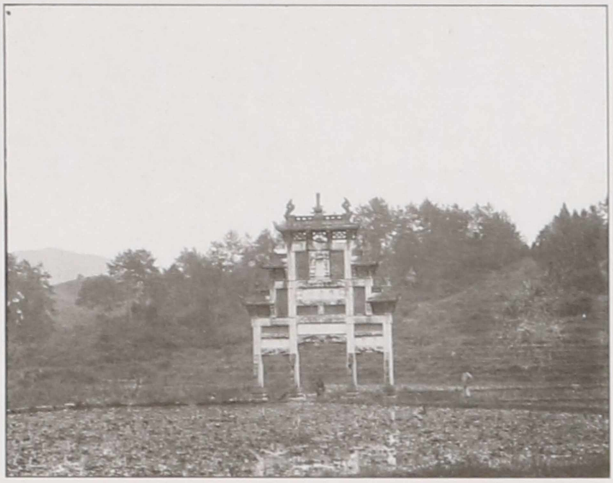
buildings for fear the buildings would be burned." Chinese servants were leaving foreign households in fear they would be killed.[11] A generalized anti-foreigner movement was eventually suppressed with the aid of an international force and hostilities ended by fall 1901.[12]

During the same period, Drake met Mary Eleanor Shockley, a North Methodist missionary from Ohio who was teaching at a mission school in Tientsin. They married in 1904, had two daughters, Doris and Vera, and made their home there for seven years. Drake continued to teach at the university from 1905 to 1911 but also worked for Chinese and American companies in assignments that took him on extensive travels around the country, studying coal and other mineral resources related to railway construction.[13] By 1911 the Drake family decided to return to the U.S.; there was growing political unrest in China, and Drake had accepted a one-year appointment to teach at Stanford. In 1912 the family established themselves in Fayetteville where Drake joined the University of Arkansas geology faculty.[14]

Drake's Photography

In the late 1800s and early 1900s Drake was a scientist and university instructor on his first venture outside the U.S.; he took a camera along with him which he used to photograph the scenes that caught his attention. Unlike the world of photography today in which

people indiscriminately take multiple exposures, in the 1800s each picture represented a commitment of expense and limited resources and was therefore carefully considered. Therefore, Drake must have had good reasons for the photos he took. Hugh Miser, who memorialized Drake for the Geological Society of America after his death, wrote that "his words and actions were all



The structure on the right is a P'ai low or traditional style of Chinese arch or gate [also known as a Paifang, or pailou]. Drake wrote Branner that they "are built over roads and streets and usually are built of carefully carved stone. They are supposed to commemorate some virtuous deed . . . but I have been told that the virtuous deed is not often well chosen and that the P'ai low is more often a kind of monument in memory of the builder." [20] Below, a group of women field laborers.

based on an intellectual and logical approach."[15].

Because of his prominence in the life and development of both Fayetteville and Arkansas, his photographs have value for Washington County history in their introduction of another aspect of his character. They demonstrate, as an Arkansas Gazette editorial stated on May 6, 1945, the day after his death, his "knowledge of world-wide problems." This awareness of the global human environment and the perspective it brought Drake underscored the contributions he made to his community.[16]

More generally, photos of China from the second half of the 19th century have a particular value in creating the country's historical visual record during its rocky transformation from a dynastic to a modern society and culminating in the revolution of 1911-1912. In the late 1800s, the Chinese were continuing to live much as they had for centuries; therefore, the introduction of cameras by Westerners at mid-century and their rapid adoption by the Chinese, meant that this life was then captured in photographs. Interest in pictures from this pre-revolution period burgeoned in China late in the 20th century, fueling numerous publications, especially in Chinese, according to the Getty Research Institute which compiled an extensive bibliography.[17] In addition, international collections of 19th century Chinese photographs have been assembled in recent years, notably the Stephan Loewentheil Historical Photography of China Collection, declared to be the largest private collection, totaling 15,000 images.[18]

In addition, the fact that Drake was a fairly adept photogra-

The photograph shows part of Drake's caravan on one of his trips into China's provinces. His daughrer Vera Drake Wade noted that it was easier to walk than to ride in the chairs carried by coolies. A Chinese guide leads the way.

pher gives his images value. He was able to get good, well-composed, sharply focused images using the limits of the technology at the time. Film cameras were available, but Drake chose one that recorded images on 4x5-inch glass plates, a somewhat cumbersome box that likely weighed around three to four pounds (and may have cost from $14 to $50, depending on the camera model). Though photos could be taken "hand-held," he did use a tripod at least occasionally based on a photo in the file. The exposure time was fast enough to take candid shots, eliminating the need for subjects to pose for several minutes.[19]

The content of Drake's photographs covers a range of subjects:

• People. There are no portraits of elite Chinese in lavish dress, as is common in 19th century Chinese photography. Instead, Drake focused on the ordinary people – peasants, laborers, farmers, peddlers; men, women, children of all ages, and life in the streets.

• Modes of transportation of people and goods. Travel is by foot as well as in carts, sedan chairs, rickshaws, and boats. Goods are packed on animals – donkeys, camels, oxen – which also are hitched to loaded carts.

• Structures. There are bridges, pagodas, ornamental gates, a variety of dwellings from the city and the countryside, city walls, the Great Wall of China, and villages.

• Landscapes. Photos include eye-catching scenes of mountains, rivers, the shoreline, and the countryside.

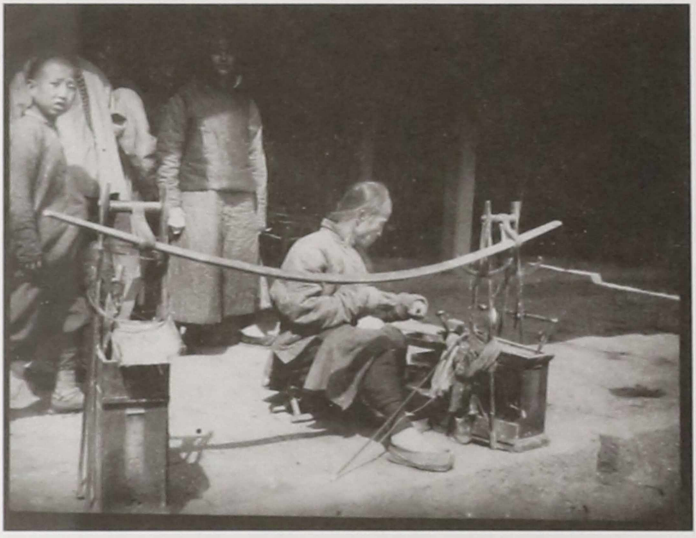
• Farming. People are shown raking their fields, plowing with oxen, and raising water from a stream to irrigate crops.

The sample of Drake's photos published here was selected based on the categories outlined above while heavily favoring pictures of people; they also are representative of Drake's camerawork. Captions are adapted from Drake's brief descriptions of photographs he sent Branner and notes his elder daughter Doris wrote on the backs of some prints and in an essay about her family's life in China [Letters to Branner; Doris essay, unpublished].

The photos are published here as "full-frame"; that is, with no cropping to Drake's original images. Some photos have been digitally enhanced to improve contrast and make them easier to read.

All photographs accompanying this article are courtesy of Lynn Wade.

Street vendors, probably in Tientsin. Doris Wigglesworth, Drake's daughter, described vendors who sold goods on the street or peddled their wares door to door. They sold an assortment of items – "vegetables, silk hose, aluminum, and brushes." [21]

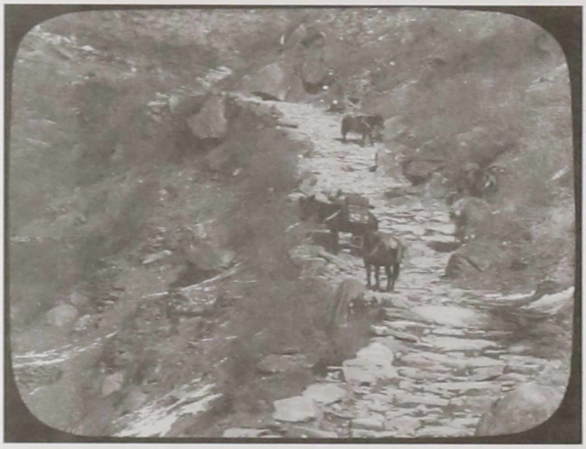


This man may be a mender of china, an itinerant workman who would go door to door carrying his equipment on a bamboo pole draped across his shoulders. Wigglesworth wrote in an essay about growing up in China, that his chief instruments were "a sort of bow and arrow, the arrow a sharp drill, rapped about by a bowstring." [22]

(Right) Drake wrote about beggars who would gather around trains when they stopped at a station. [23]

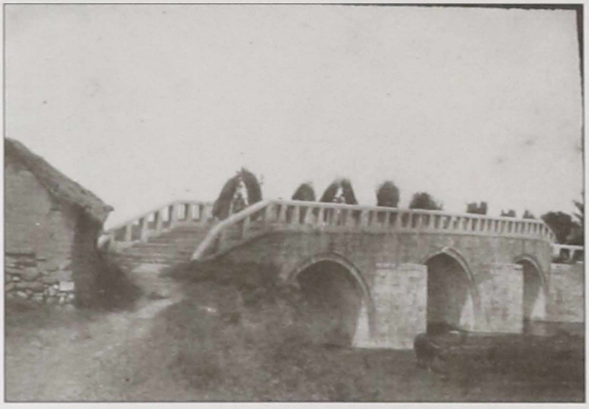
(Below) In his letters to Branner, Drake often described technologies the Chinese had developed to accomplish certain tasks. In this photo, a man raises water from a ditch to irrigate a field. [24]

(Left) The group in this photo has been identified as "Hill people" who had never seen a Westerner before. Drake wrote to Branner about working in the countryside that "The natives were very good to us and always crowded around in great numbers when we got in a village. They would feel of our clothes, hat, coat, pants, shoes, want to know what I had in my pockets." [25]

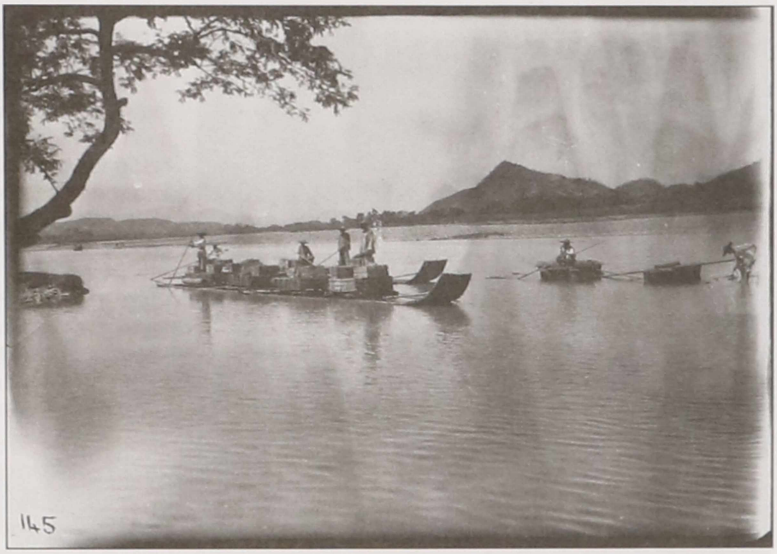


In this photograph, pack animals pause in descending a steep rocky incline. Drake stated that such worn-down roads had once been paved, and were used only by pack animals to transport goods. [26]

People also were used in transporting goods such as coal, according to Drake. Vera Drake Wade jotted down notes on the edge of the mounted photo: "The baskets are balanced with one hand on the pole and the other on a rope that holds up a basket." [27]



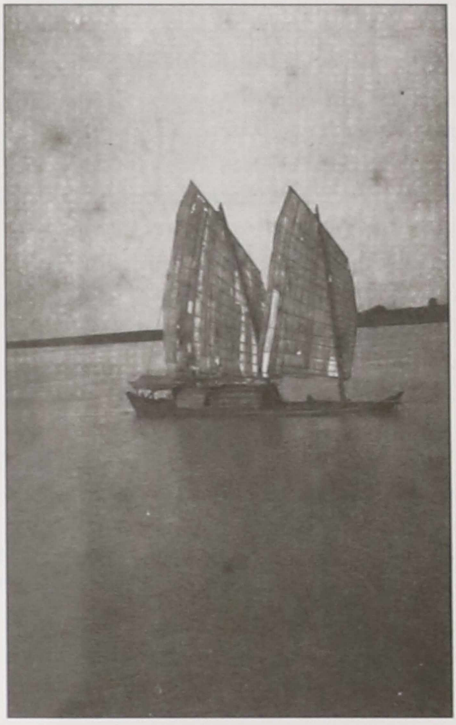
This is one of several photographs Drake took of various bridge structures. In a note about this photo, Vera Wade described the scene as "Men carring [sic] large branches, tied in bundles, across a bridge."[28] Large bundles of grass are shown repeatedly in Drake's pictures, in fields and markets.



The theme of how goods are transported runs through Drake's photographs. He took a number of pictures of boats of various kinds and sizes laden with cargo. In this shot he shows his awareness of a picturesque setting as well. The shadows on the righthand side the image are likely a problem with the glass plate.

In her essay about life in Tientsin, Wigglesworth described "outdoor barbershops." A charcoal burner (lower center of photo) was used during winter to warm the water for washing hair. It was "fascinating to watch our coolie get his shave and haircut, right in our own back court." [29]

Boats press closely together along the bank of a river. Drake wrote that Chinese families often lived in their boats in houses "built of reeds and mud with a few poles."[30] At certain points on the river, the boats would become so crowded only a narrow passage way was left for passing through them.



This scene showing a boat with raised sails demonstrates Drake's eye for capturing a pleasing image while also calling attention to the structure and design of the sails. Both functional and beautiful. Vera Drake Wade noted that this mounted photo was a "Junk with worn bamboo-ribbed sail."[31]

ENDNOTES

[1] Miser, Hugh D. "Memorial to Noah Fields Drake." *Proceedings Volume of the Geological Society of America, Annual Report for 1947* (May, 1948): 145-146.
[2] Hogan, J.B., and Kirby L. Estes. 2010. "Early History of Fayetteville Municipal Airport." *Flashback* 60, no. 2 (Summer): 40-53.
[3] Hogan, Jerry. 2011. "A History of Fayetteville City (Wilson) Park." *Flashback* 61, no. 4 (Winter): 40-50.
[4] Miser. "Memorial." 146.
[5] Ibid., 146; Shiras, Tom. 1938. "Walnuts for the Future." *Arkansas Gazette*, November 6, 1938: 1 and 16.
[6] Miser. "Memorial." 146-147.
[7] Noah Fields Drake, letter to John Branner, June 9, 1898; Fenby, Jonathan. *Modern China: The Fall and Rise of a Great Power, 1850 to the Present.* New York: HarperCollins. xxxi; 17-18.
[8] Miser. "Memorial." 143.
[9] Brown, April. 1990. "Noah Fields Drake and the Educational Modernization of China." *Ozark History Review* XVIX (Spring): 1-2.
[10] Ibid., 1-3; Gasster, Michael. 1972. *China's Struggle to Modernize.* New York: Alfred A. Knopf. 7; Fenby. *Modern China.* 38-43; 49; 59; 67.
[11] Noah Fields Drake, letter to John Branner, June 20, 1900.
[12] Silbey, David. 2012. *The Boxer Rebellion and the Great Game in China.* New York: Hill and Wang. 23-26; 64; 81-108. Silbey explains (p. 35) that the Boxers were a secret society called the Yi-he quan, which roughly translates as "Righteous Fists of Harmony" or "Boxers United in Righteousness." They emphasized martial arts, but did little that resembled boxing. Westerners gave them the label Boxers.
[13] Miser. "Memorial." 143-144; 147. Miser notes that, in addition to teaching, Drake also worked for various companies in China: engineer for the Tientsin Provisional Government; consulting geologist for the American China Development Company where he pioneered in studies of coal and other mineral resources for the Canton-Hankow Railway; the Imperial Railways of North China; vice president of the American Machinery & Export Company of Tientsin; and secretary and manager of the Tientsin Investment Co. Ltd (143-144).
[14] Miser. "Memorial."145.
[15] Ibid., 147.
[16] Ibid., 147.
[17] Cody, Jeffrey W. and Frances Terpak, Eds. 2011. "History of Photography in China, 1839-ca. 1911: Selected Annotated Bibliography." *Getty Research Institute.* http://www.getty.edu/research/tools/guides_bibliographies/photography_china/index.html.
[18] Holland, Oscar. 2019. "Rare 19th-Century Images Show China at the Dawn of Photography." *CNN*, January 8, 2019. https://www.cnn.com/style/article/china-photos-19th-century-loewentheil-collection/index.html; Rothman, Lily. 2017.

"These Rare Examples of Early Photography in China Captured a Disappearing World." *TIME*, March 7, 2017. http://time.co/4684239/early-chinese-photography/; "The Loewentheil Photography of China Collection is the world's greatest collection of early photography of China." 2019. *Loewentheil China Photography Collection.* https://loewentheilcollection.com/about-the-collection/.

[19] Gustavson, Todd. 2011. *500 Years of Photographic Innovation*. New York: Fall River Press. 99; Lyons, Nick, Ed. 2007. *1897 Sears, Roebuck & Co. Catalogue: A Window to Turn-of-the-Century America*. Brattleboro, Vermont: Skyhorse Publishing. 480; Rosenblum, Naomi. 1984. *A World History of Photography*. New York: Abbeville Press; Wade, John. 1982. *A Short History of the Camera*. Watford: Fountain Press.

[20] Noah Fields Drake, letter to John Branner, May 1, 1899; Knapp, Ronald G. 2000. *China's Old Dwellings*. Honolulu, Hawaii: University of Hawaii Press. 85.

[21] Wigglesworth, Doris Drake. "A Child's Eye View of China." Unpublished essay. 9-11.

[22] Ibid., 9-10.

[23] Noah Fields Drake, letter to John Branner, July 8, 1898.

[24] Noah Fields Drake, letter to John Branner, July 8, 1898.

[25] April Brown. "Noah Fields Drake and China's Modernization (1898-1911)" (Master's thesis, University of Arkansas, 1991), 90; Noah Fields Drake, letter to John Branner, June 18, 1900.

[26] Noah Fields Drake, letter to John Branner, May 1, 1899.

[27] Noah Fields Drake, letter to John Branner, July 8, 1898. Vera Drake Wade, Noah Fields Drake's younger daughter, made notations on some prints in the family's collection of China photographs.

[28] Wade, notation on mounted photo print.

[29] Wigglesworth. "A Child's Eye." 9; Wigglesworth, notation on mounted photo print.

[30] Noah Fields Drake, letter to John Branner, July 8, 1898.

[31] Wade, notation on mounted photo print.

Washington County Historical Society

announces

Annual Competition for Articles on History of Washington County

The Washington County Historical Society announces the tenth annual competition for the Walter J. Lemke Prize and the Lessie Stringfellow Read Prize with a call for submissions.

Topics can address any aspect of Washington County history, including archeology, lives of individuals, or records of institutions, and can be set in any time period. Both professional and amateur historians are invited to submit articles.

A $250 prize is offered in each of two categories: the Walter J. Lemke Prize for best article on Washington County history, with a preference given to subjects outsisde Fayetteville; and the Lessie Stringfellow Read Prize, with preference given for the best article about Fayetteville. Winners will be recognized at the society's annual meeting in October.

Manuscripts will be judged on contribution to the expansion of the county's history; originality of the subject; and use of primary and secondary sources. Manuscripts must be original material, and not previously published; they must be typed, preferably include endnotes, and have a maximum length of 40 pages, not inclusive of endnotes. The title page should be headed: "WCHS Prize," followed by the manuscript's full title, and the author's name, mailing address, telephone number, and email.

Entries become the property of the WashingtonCounty Historical Society and will not be returned. All submissions will be considered for publication in *Flashback.* WCHS reserves the right to award one or no prizes.

All submissions for both prizes will be deposited in the Special Collections Department of the University of Arkansas Libraries. Mail submissions to Lemke Prize, Washington County Historical Society, 118 E. Dickson Street, Fayetteville, AR 72701. Alternatively, submissions - as well as any questions - can be emailed to Patsy Watkins at pwatkins@uark.edu by June 30, 2019.

Fayetteville's Meadow Spring District Added to Historic Register

By Flashback Staff

The Meadow Spring district in Fayetteville was added to the U.S. Department of the Interior's National Register of Historic Places in March 2019. The district is bounded roughly by Dickson and Mountain streets and West and Church streets (See the map on the next page), and is a block west of the Fayetteville Square.

Development of the district began about 1870, making it one of the city's earliest residential areas. It includes the Ridge House, which was listed on the National Register in 1972 and is generally thought to be the oldest residential structure in Fayetteville.

According to an official statement from the city, the Meadow Spring district encompasses 76 residential and eight commercial buildings with architectural styles including "modest interpretations of Gothic Revival, Queen Anne, Colonial, and Classic Revival; and Mission and Tudor Revival. Eighteen homes within the historic district are categorized as Craftsman or Prairie Style."

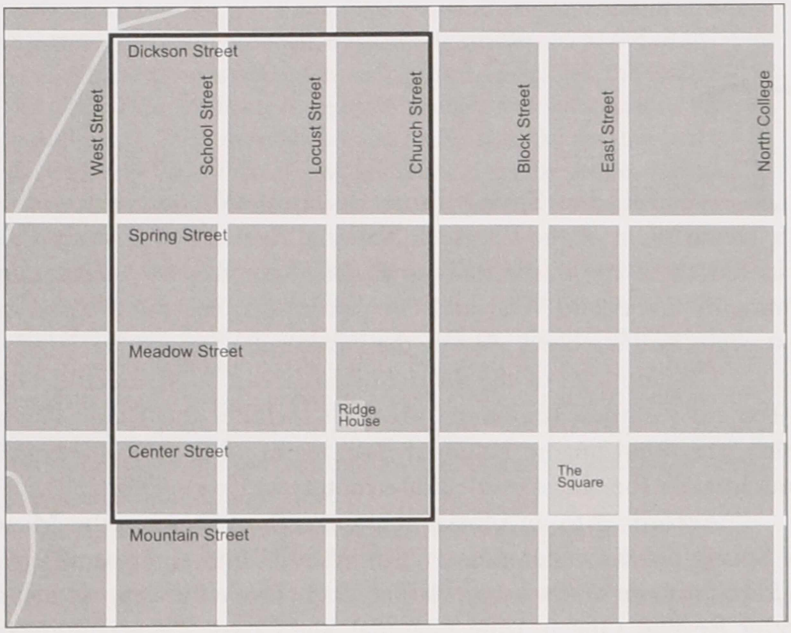
The nomination submitted to the National Register of Historic Places states: "As a whole, the Meadow Spring Historic District retains significant historical associations, and its architecture continues to evoke a strong sense of the past as the original residential section of the city of Fayetteville that evolved from 1870 until 1955."

The architecture of the Meadow Spring district will be explored more fully in a future article in *Flashback*.

The city's statement notes that, "In addition to the prestige of inclusion on the list, National Register properties enjoy a number of other potential benefits:

"National Register properties may be eligible for a 20 percent investment tax credit if they are rehabilitated for income-producing purposes. National Register properties owned by non-profits or local governments are also eligible to apply for grant funding.

"Owners of National Register properties may be able to make charitable contributions of partial interest in their sites or structures, which can result in a sizeable tax deduction."



The map outlines the approximate location of the Meadow Spring district of Fayetteville. Map by Patsy Watkins.

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80	6.8%	Husband 80, Wife 75	5.3%

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Contact Katie Tennant, executive director of Fayetteville Area Community Foundation, a local affiliate office of Arkansas Community Foundation. Contact her at fayettevillearea@arcf.org or 479-444-6880.

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